

The Critic

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England's Intellectual Debts.

INTELLECTUAL life in England has presented some curious cycles. From Herbert the deist to Jean Jacques Rousseau, from Bolingbroke to Voltaire, from Hobbes to Savigny and Rothe, from Locke to Volkmann, Lotze and Wundt, from Selden and Bentley to Boeckh, from Cudworth to Schleiermacher, from Adam Smith to Von Scheel and Lavelle, back to England again, are examples of the circuit; for all the foreign names mentioned have greatly influenced modern British thought. Dean Alford of Canterbury once said that a genuine Englishman must be like the British Constitution, and hold a dozen contradictory propositions together without an attempt to reconcile them. In correspondence with this judgment many examples may be found of studies originally begun in England and carried there to a half practical issue, at which stage they have been taken up in France or Germany, placed upon a scientific basis and returned to Great Britain to filter through her scholars into her best literature. While Warwickshire, for example, produced Shakspeare, he was neglected at home all through the classical period; only to be rediscovered by Lessing, and given back by Schlegel in critical form as a master of romanticism. Locke had a profounder influence on French and German metaphysics than Descartes, but since Reid's day there has only been the feeble Scotch Commonsense school to put against Kant, Jacobi, Hegel and Hartmann. The English Associationists are not metaphysicians but psychologists, and as such are surpassed by German writers. It used to be said in northern Italy that Political Economy 'was born and died with Adam Smith and his commentators'; but Ricardo gave to it his narrow interpretation, which Karl Marx exploited and ruined after it had long dominated with equal logic Parliament and the British Universities. But Cliffe-Leslie, whom Mill pronounced to be 'one of the best living writers on applied political economy,' became the original representative of the historical school owing to the influence upon him of the views of the German Roscher and of the methods of the Frenchman Comte. Dr. Ingram of Dublin is an avowed friend of the German professional socialists and disseminates their processes. It may here be observed, as a curious fact, that two Englishmen have recently tried to deprive Smith of his original place at the head of economical science. Stanley Jevons in 1881 noted that the Glasgow Professor quoted from Chantillon, a Frenchman of Irish extraction, who published in 1755 an 'Essai sur la Nature du Commerce en Général,' which Jevons calls 'The Cradle of Political Economy'; and Dr. Ingram during the current year connected Smith with the French physiocrats ten years before 'The Wealth of Nations' appeared, and adduced his testimony that Quesnay's system, whose 'Maximes' was in print in 1758, was, 'with all its imperfections, the nearest approximation to truth that had yet been published on the principles of that science.'

Turn now to another branch of learning in which English scholarship dazzles American eyes—that of theological exegesis. There can be no pretence that the Germans initiated

the modern methods of philological criticism, and have remained the masters of it until the present time. Reporting, in *The Contemporary Review* a few years ago, a conversation which he had with Carlyle in 1857, Dr. W. Knighton says that he asked the old censor if his 'hopes for literature centred in Germany,' knowing that he 'did not think much of our current literature in England.' The reply was that 'Lessing did a great deal for Germany in showing them that their French models were no models at all, and in preaching up Shakspeare to them, and since his time Germany has done more for literature than France and England—a great deal more.' A few moments after, in a fresh access of depreciation, Carlyle added: 'As to Germany, the only thing they do there is in a philological way; but they do that well.' Had it not been for Gesenius and Tischendorf, there would have been no Tregelles; were it not for Buttmann and Lachmann, Dean Alford, who went to Bonn especially to qualify himself for the work, would not have issued his text and commentaries on the Greek Testament. The connection of the Broad Church movement with Coleridge, who distinctly proposed to popularize the philosophy of Kant in England, is fully appreciated. Dean Stanley, in his 'History of the Jews,' frequently refers to the great Ewald; and those who have read the History of Israel by the latter, have not failed to perceive that Stanley was deeply indebted to it, not only for critical opinions, but often for arrangement and his most vivid archaic coloring. Grote was an avowed student of Niebuhr, George H. Lewes was saturated with German criticism, and Carlyle had so cramped his style with German inversions that his writings lend themselves with singular ease to translation into that language.

That there is a distinct type of Anglican productiveness in a theological way is patent to all the world, but it does not claim originality, and it does busy itself with a one-sided research into mediævalism. It has no influence on any but those who are hereditarily and socially prepared for it, and its scholarship is rarely respected abroad for its philosophical system or its historical and critical accuracy. Outside of that feeble indigenous school, one is constantly coming upon the evidences that the British philologists are mining and minting German ore.

In the domain of the fine arts, Great Britain is conspicuously sterile, except in literature, where her eminence above European literatures is as incontestable as that of the Hebrew Scriptures to the hieroglyphs of Egypt and the inscriptions of Nineveh. Let us concede so much; and yet when we step aside to music, painting and sculpture, we find very little that is characteristic, eminent or influential, either in production or in criticism. Two things are claimed in music as peculiarly English, and these are glees and service-book compositions. In their creation occur such names as the ancient Tallis and Farrant, the dramatic Purcell, Blow and Dykes, and the living Barnby, the Monks, Ouseley and Sir Arthur Sullivan, of all of whom Sullivan is the most versatile, accomplished and popular. But the English Liturgy afforded no such scope as the Roman Catholic mass; and the true development of the chorale is German; the happy Lutherans were singing the verses and adaptations of their great reformer when English congregations were tortured with the bad metres of Sternhold and Hopkins. Professor Macfaren presents Reinken, Boehm and Sebastian Bach, all of whom were born in the Seventeenth Century, as the early masters of choral composition. Notwithstanding the great cathedral organs, there was no musical production of any account in England until Handel went to London, with the exception of Purcell's operas, now seldom heard. In the parlor, concert-room and theatre, scarcely an English composition is found in the standard repertories. There are no oratorios or operas native to British soil, except Balfe's 'Bohemian Girl,' that compare either in educational value or popularity with the productions of Italy, France or Germany. And Balfe was an Irishman, with a German wife and Italian training.

In examining the list of deceased British painters furnished by the twenty-first volume of 'The Encyclopædia Britannica,' it is rather startling to find so few memorable names, and to discover that the *chefs d'œuvres* of these are portraits of the rich, designed to decorate ancestral halls. Some of the best of them bear the American names of Copley, Benjamin West (President of the Royal Academy), and Gilbert Stuart. Turner has been projected into fame by the diligent laudation of Ruskin, but concerning both him and Blake, there is a feeling akin to that awakened by the revival of Gregorian music in England, which is a doubt whether any one can correctly interpret it. It is a pity that Kneller, Reynolds, Gainsborough, Kaufmann, Raeburn, Laurence and Allan were kept at portrait-work for a living, and Eastlake and Morris at house decoration: But the same thing happened to Flaxman, whom Sidney Colvin declares to be 'the greatest sculptor, or, if that title may be disputed on account of certain shortcomings in his work, at any rate the greatest designer of sculpture, that England has produced.' He was allowed to decorate Wedgewood ware, and erect mortuary tablets and memorials for those who had the money to pay for them. But Flaxman was inferior in the round, and at his best in relief.

In art criticism the little which England has done rests very largely upon foreign foundations. Cavalcaselle, the Italian patriot, furnished the authentic and critical information concerning Flemish and Italian painting, and Crowe put it into English form; and their great work penetrates the books of Symonds and the articles of the Britannica Encyclopædists. But from Winckelmann to Schnaase and Lübke there is little art criticism produced in England without a debt to them.

One might prolong this list indefinitely through many departments of human culture. But it is only necessary to challenge the British patriot to produce the equals of the Continental masters of their respective arts and branches of science, in order to show the nation's dependence on foreigners for its best culture in philosophy, philology, history and the fine arts. In view of the argument here presented, one may be pardoned for concluding with the wish that the British critics of American culture, who find in it nothing original, might turn their lynx eyes inward now and then.

D. O. KELLOGG.

Reviews

"Memorials of Coleorton."*

IN CUTTING the leaves of the exquisitely dainty 'Memorials of Coleorton,' one may almost fall into the pleasing delusion that he is for the first time breaking the seal of certain letters from William Wordsworth and Samuel Taylor Coleridge. It is easy to read one's self into a half-conscious assumption of the character of Sir George Beaumont, to whom the epistles are addressed; and the fact that the baronet stood in the relation of benefactor to these poets, adds to the enjoyment of the reader, who is thus made the recipient of their expressions of gratitude.

Sir George, from whose estate of Coleorton these memorials take their name, came of the same stock as Francis Beaumont, the colleague of Fletcher. He was an artist, with that appreciation of poetry which Wordsworth thought inseparable from the true feeling for landscape. The latter's 'Stan- zas on Peel Castle in a Storm,' two lines of which live forever on the lips of all lovers of the beautiful, were suggested by an early picture of Beaumont's. 'This small oil-painting,' says the editor, 'still hangs in the picture-gallery at Coleorton, and to all who see it there . . . it will recall

The light that never was on sea or land,
The consecration and the poet's dream.'

Sir George 'knew Coleridge before he met with Wordsworth. He was one of the first to appreciate the genius of these two

men; and knowing that they lived near each other in Somersetshire, where they wrote the "Lyrical Ballads" in concert, and were desirous to resume the easy and familiar intercourse of former days, he purchased a small property at Applethwait, about three miles to the west of Greta Hall, on the southern flank of Skiddaw, and presented it to Wordsworth, whom as yet he had not seen. . . . The wish was not to be realized. Several concurrent causes led Coleridge to leave Cumberland, and Wordsworth lived on at Dove Cottage, Grasmere.'

This generous action on the part of the baronet was but one of many. The individuality of Wordsworth appears strongly in his manner of giving thanks to his friend. 'I will say this, and this only,' he writes, 'that I esteem your friendship one of the best gifts of my life. I and my family owe much to you and Lady Beaumont. I need not say that I do not mean any additions to our comfort or happiness which, with respect to external things, you have been enabled to make; but I speak of soul indebted to soul.'

In contrast to this tone of high restraint and steadfast manliness, are the tremulous and indeed tearful protestations of Coleridge, who writes under the burden of ill health and domestic unhappiness; yet one can but love him the better for his 'tendency to self-contempt.' The confidence which appears in Wordsworth's remarks on his own poems, at its best magnificent, at times degenerates into something which we must recognize as vanity. How touching, on the contrary, is Coleridge's estimate of himself! He has 'repeatedly and solemnly assured both Davy and Wordsworth that I knew myself better than they could; and that I knew that they had grossly overrated me. I would I could think otherwise. Though an error, yet, being joyous and stimulant, it might do me great good.'

As a correspondent Coleridge is more spontaneous and fluent than his brother poet, but the blight of wretchedness is over all his letters. Sometimes he breaks for an instant into a mournful smile, as when he predicts that a tragedy with which he is being bored by the author 'will die the death of a red-hot poker in water—all one hiss;' or when he describes the 'unconsciously fat woman' encountered on board the Speedwell. Wordsworth's 'aversion from writing' letters was 'little less than madness. . . . During the last three years,' he writes in 1803, 'I have never had a pen in my hand for five minutes before my whole frame becomes one bundle of uneasiness; a perspiration starts out all over me, and my chest is oppressed in a manner which I cannot describe.' He seems subsequently to have overcome this inability, for some of his later communications are quite prolix. That in which he lovingly plans the winter garden at Coleorton, is almost as delightful reading as Bacon's fragrant essay 'Of Gardens.'

The collection includes letters from Southey, and a few, not important, from Sir Walter Scott; but one is not surprised to find that the most charming epistles in the book were written by a woman. There is a sweet natural grace in the simple letters of Dorothy Wordsworth to Lady Beaumont, and as we come upon one of them among epistolary dissertations on deep subjects, we feel as though we had found a pressed primrose.

"Under Pine and Palm."*

ON OPENING 'Under Pine and Palm,' by Mrs. Frances L. Mace, one experiences the feeling of Bryant when he found the fringed gentian, amid portents of the closing year, looking skyward with its 'sweet and quiet eye.' Precisely the like of the poetic summer that has passed from us,—the season of the elder singers,—it is not probable that we shall see again. In these days a little frosty with critical misgivings, it is pleasant to come upon a gentle flower loyally reminiscent, in its tint, of that summer's purest skies. The familiar cadences of Longfellow find sweet, if at times

* Memorials of Coleorton. Edited by William Knight. 2 vols. \$4.50. Boston: Houghton, Mifflin & Co.

* Under Pine and Palm. By Frances L. Mace. Boston: Ticknor & Co.

too close, echo in such poems as that on the 'Swedish Drinking-Horn' which

Brims with the wonderful
Wine of the Dead,

and 'By the Piscataquis,' the latter a faithful reflection of the mood as well as the method of the master. Less fortunate are the hexameters of 'The Heart of Katahdin.' Here also, in the choice of subject, appears the writer's adherence to the early traditions of American poetry. One may read in Mrs. Mace's pages how Light-of-the-Cloud, and her dark brothers the Thunders, dwell with the ancient Katahdin, who sits forever upon his snow-white bearskin, feathering fire-pointed arrows; how the Winds were wed to the Waters; how the smile of the Great Spirit turned the fallen leaves into birds, — a legend in which those critics who grieve at our present autumnal choirs might find a hopeful parable. Many of the poems are Whittier-like in their tone of New England earnestness; notably the lines on 'Flying Mountain' in 'Midsummer on Mt. Desert.' Over the blank-verse, always lofty in purpose, the cool shadow of Bryant appears to extend. 'Motherless' is full of simple pathos, 'Halcyon Days' and 'Evensong,' of a serene trust; and the three sonnets called 'Alcyone' seem aureoled with unearthly light. The book is issued in all the luxury of creamy paper and clearest type.

Dr. Hale's "History of the United States." * *

WHEN the Chautauqua Council entrusted to Dr. Edward Everett Hale the task of preparing a history of the United States, they knew very well what they were about. They knew that Dr. Hale, one of the best story-tellers living, would make a readable book; they knew also that he had few equals in the extent and accuracy of his knowledge of American history; they knew at the same time that he was not a man of detail but a man of ideas, with a rare power of seeing the relations of events, as well of presenting facts in a graphic style. Of the ordinary type of school text-books there are already enough; there are a few which approach very near to what we may consider the true type of school text-book; but what they wanted was not a school text-book, but a book which should supplement these, and help prepare the thousands of readers in the Chautauqua Circles for entering intelligently upon the duties of citizenship, and the more detailed story of the history of their country. To do something to help our people, even our young people, to understand that history, is to do something more than make lists of names and dates.

We do not know what to think of the scope which Dr. Hale has allowed to his book. The formation of the Constitution is a well-recognized epoch in our history, and forms the term of Mr. Bancroft's work. Mr. Hildreth brought his down to the 'era of good-feeling.' The commencement of the organized anti-slavery agitation, or the reconstruction after the Civil War, would either of them be a suitable date; but we can see no reasons for taking the end of the War of 1812 as such a period. The only reason assigned for stopping here is that for subsequent events we should wait until 'the materials are more accessible than they are now for the history of the generation still upon the stage.' As more than two generations have passed since the close of that war, we cannot help suspecting that Dr. Hale stopped at this point principally because he found it convenient so to do — either in the time at his disposal or the readiness of his special preparations.

The feature of the book which most strikes us is that which we should expect from the character of the author — the freshness of view with which the materials are selected and handled. It fulfils in a high degree the requirements of a history of American civilization, or of the American people. This characteristic is strikingly illustrated in the three controlling series of events of the later years described, *viz.*:

* History of the United States. Written for the Chautauqua Reading Circles. By Edward E. Hale. St. New York: Phillips & Hunt

'The creation of the great industry by which cotton was raised and sent over the world, — the opening and maintenance of the immense maritime prosperity of thirty years, — the marvellous emigration by which the valley of the Mississippi has been made the storehouse from which the world is fed.' A book which makes these the leading facts in the first generation of the Republic will, as readily appears, supplement most admirably the work of our schools. But it cannot be substituted for it. While we desire very heartily to see our public schools teach American history in a less dry and statistical manner, we must never forget that the outline of events (even the dry outline, if need be) must precede and lay the foundation for the teaching of the history of civilization. And this, no doubt, is the intent of the Chautauqua Reading Circles, composed as they are, in great part, of persons who have passed out of the public schools.

"The Marriage of Cupid and Psyche." *

THERE are many points of resemblance between the syncretism of the New Academy and the eclecticism of to-day, and the likeness is not by any means a fanciful one. The present revival of the study of comparative mythology is an example in point. But the recent accessions to our store of materials and the improvement in modern scientific methods promise a more fruitful result than was possible to investigators of the Neo-Platonic school. And this in spite of the violent fluctuations which have thus far attended the development of the science. But lately the sun-myth hypothesis was supreme; to-day its place is usurped by the theory of totemism, which in its turn will be superseded by another. Meanwhile, the lines of investigation are visibly converging, and we seem to be on the brink of some discovery which may have a profound influence on the thought of the age.

Mr. Lang's latest contribution to the literature of folk-lore is a reprint of Adlington's quaint and charming version of the story of Cupid and Psyche. It is a complete fac-simile, down to the very typographical errors of the original. In a preface of unusual interest Mr. Lang discusses the birth of the legend, a subject of which he is thoroughly master. He does not attempt to reconstruct the primitive form of the fable, but simply to resolve it into its essential elements, and to trace these to their source in prehistoric custom and belief. His reasoning is very persuasive, although to our mind he attaches too high an importance to the influence of totemism, — a view which Mr. Pollock seems to share, judging from the clever epigram here printed. Nevertheless, our journey in Mr. Lang's company has been so pleasant, that we are content to arrive wherever he conducts us. Mr. Lang's literary and artistic friends have contributed verses and designs to his book, which is in all respects a veritable gem.

A New Edition of "Nôtre Dame." †

THERE is much to be said for the extra-illustrating craze, if it has anything to do, as it appears to have, with the editions of famous French novelists that George Routledge & Sons are now publishing. The principle of extra-illustrating is to bind in with a copy of a late edition of some famous work, impressions of all the plates that have been made for earlier editions, and of others that may serve in any way to illustrate the text. That is the principle by which the publishers seem to have been guided in illustrating 'Les Misérables' and 'The Count of Monte Cristo,' and the edition just issued of Victor Hugo's 'Nôtre Dame.' The two volumes are literally chock-full of pictures, culled mostly from previous French editions, but some of them never designed to illustrate this book. In all cases, the selection has been intelligently made. The famous rhapsody on Architecture and Printing, for instance, in the

* The Most Pleasant and Delectable Tale of the Marriage of Cupid and Psyche. Done into English by William Adlington. With a Discourse on the Fable by Andrew Lang. London: David Nutt.

† Nôtre Dame. By Victor Hugo. (English translation.) \$6. New York: Geo. Routledge & Sons.

chapter headed 'Ceci Tuera Cela,' affords an opportunity to introduce one of Victor Hugo's own weird sketches, 'The Orient,' and drawings of Karnac and Ellora, of the porch of the Erechtheum and the Parthenon, of Gothic and Renaissance masterpieces in architecture. And many occasions are seized upon to present us with views of old Paris from the pencils of Viollet-le-Duc, and of Hoffbauer, and from old prints. Two of Méryon's most celebrated etchings, 'The Gallery of Notre Dame' and the stone demon or vampire, here miscalled 'The Witch,' are also introduced. The list of other artists represented includes many of the best known illustrators of the Romantic period, as Nanteuil, De Beaumont and Tony Johannot, and some more modern, as Vierge and Morin. Except in a very few instances, the impressions will compare favorably with earlier ones of the same plates. This is of course due to the heavy, smooth paper, good ink, and careful press-work which distinguish the edition. We wish we could say that the translation preserved in anything like the same degree the beauties of the original. It is readable, however, and would be more so if such errors as 'how' for 'now,' 'French' for 'Flemish' and 'Roman' for 'Romanesque,' were corrected.

Recent Fiction.

'NARKA,' by Kathleen O'Meara (Harper & Bros.), which has been running as a serial for a year, appears in book form with the sub-title of 'the Nihilist.' It is not easy to see why this was added. For Narka is certainly no Nihilist. Mr. Kennan has recently pointed out the injustice of calling all people dissatisfied with the Russian Government by the name which properly refers only to the wildest and least reasonable class. Narka had every reason to be even a Nihilist, from the wrongs her father, brother, and lover, as well as herself, had suffered from the Government; yet she persistently remains aloof from the fanatics who have a singular fancy that all they have to do in order to secure good government is to murder the Tsar, and one of the turning points in the plot hangs on the evidence that she was *not* present at an incendiary meeting. The story is a strong one, and interesting; if one has any fault to find, it is the slightly unreasonable one that for a story which certainly is striking and startling, and which rehearses no wrongs that are not perfectly realistic, terrible as they are, the reader is not sufficiently startled or struck. The secret of thrilling an audience is a profound one. Some people can do it with a trifle; other people cannot do it with all the thunders of Jove at their command. 'Narka' is full of what are known as 'strong situations,' as when Narka loses and again finds her voice, when her trial in court depends on the witness who heard her singing, and when she perjures herself to save Basil, with the fine touch added that her persecutors do not accept her perjury. Many of the scenes are novel and ingenious; none of the pages are dull, and there is that startling climax at the close of almost every chapter which is so dear to the publishers of serials. Why, then, are we not more moved? We read with interest, we admire, we sympathize, we praise; we do everything we ought to do—but we are not thrilled.

'MISS CURTIS,' by Kate Gannett Wells, is not a realistic story. No such person as the very aggressive and even terrible Miss Curtis ever existed; and for the first few chapters the startled reader wonders whether it was worth while to invent her. As the book develops, however, one catches glimpses of its purpose, and begins in a general way to approve the idea, if not of the way in which it is carried out. The author has a hobby, which is that nobody ought to have hobbies. In the final chapters the *raison d'être* is made manifest. It is not entirely clear, and the reader finds the argument on the whole so satisfactory that he regrets the extremes to which it is carried in the tale, as possibly endangering its general effectiveness. Miss Curtis is the descendant of one of those terrible families who feel that reforming the world is paramount to helping your neighbors or loving your children. It certainly seems as if the necessary reaction would have been to make Miss Curtis especially lovable towards her fellows; but the author pursues her purpose to the bitter end, and will not let a young girl brought up under such influences become interesting or useful, even as a reaction. There is very little story in the book, but there is much healthful food for reflection in the theme; and we hope the modern woman will take it to heart. At the same time, the tone of the book is to be regretted, as hard and cold, and, in its effect upon the reader, pessimistic. (Ticknor & Co.)

'THE STORY OF KEEDON BLUFFS' (Houghton, Mifflin & Co.) is the tale of a dear little girl who endeared herself to everybody in the book and will endear herself also to all who read it. It is a perfect epitome of Miss Murfree's longer work for older readers, with the same quaint humor, the same exquisite grace in landscape setting, the same simple story with thrilling episodes, and just the same dreamy haziness of vague outline which, without destroying the charm, certainly weakens slightly the distinctness of the general impression. You will like it, but you won't exactly know why you like it. —'ROYALIZED,' by Reese Rockwell (Phillips & Hunt \$1.50), is better than its alliterative title-page would imply. It is a story to illustrate the horrors of drunkenness, which are depicted with sympathy and perfect comprehension, and with admirable realism. We have no goody-goody and impossible sudden conversions, but are shown the devotion of a son to a never-to-be-converted father. The author is evidently a person of fine culture and feeling, the mere texts for the chapters being interesting reading, and the entire story is an excellent one of its kind.

'THE NORTHERN CROSS,' by Willis Boyd Allen, is a spirited and excellent book for boys, issued by D. Lothrop Co. The name alludes to the little cross-shaped twigs of the fir-tree, one of these natural crosses being worn by the hero as a badge to remind him of his highest aims in life. It is a realistic story of days at the Boston Latin School, when Francis Gardner was at the head of it, and old pupils of his will readily recognize the likeness in one of the illustrations. The book is a very many one, as there is nothing goody-goody in the way Rudolph takes up his cross in school-life. —'BURNHAM BREAKER,' by Homer Greene (T. Y. Crowell & Co.), is another story of the Pennsylvania coal mines by the author of the beautiful little prize story, 'The Blind Brother.' It is a tale of much sweetness and pathos, but inferior to the first story in being a little less realistic. Ralph, the hero, is a good boy, a very good boy; but he is a little unnatural, and a good deal of the sweetness and pathos has the flavor of the library rather than of life. —'FOR HALF A CROWN,' by Esmé Stuart (Whittaker), is the story of a little girl bought for half a crown from an Italian hand-organ grinder, and brought up by a good old lady who treats her as her own. Nattie has many adventures, and many frights, but she lives happily in the end. —'WHO DID IT?' by R. N. Ogden (New Orleans: A. Eyrich), is a highly exciting romance, filled with spirited steeds, sharks, murders, court trials, duchesses, Hermiones, jealousy, feuds, hatred, infidelity, and revenge, as the result of which they all live happily ever after.

'PRUDENCE WINTERBURN,' by Sarah Doudney (T. Y. Crowell & Co.), is a well-told story illustrating the romantic passion which a young girl often feels for some other young girl, or, as in this case, for an older woman, fascinating but unprincipled. The moral is rather a new one for literary work, and the praiseworthy effort to warn girls of the danger of too reckless admiration has resulted in an extremely readable little story. —'THE CHILDREN OF SILENCE,' by Joseph A. Seiss, D.D. (Porter & Coates), is a book about the deaf, compiled from notes originally gathered together by the author to help him in his duties as a Director of the Pennsylvania Institution for the Deaf and Dumb. It is a record of statistics and history rather than of theories, and is a praiseworthy effort to increase our interest in lightening the sad fate of such afflicted ones. —'CAPTAIN MARRYAT'S 'Poor Jack,' with forty-six illustrations, is re-issued by Frederick Warne & Co. in a \$2.00 edition. To the mature mind the length of the story is rather appalling, but there are still boys who like to read Marryat, and the tale will have the advantage, if it does please a boy, of being enough to last him all winter.

'ONE that Wins' is rather a remarkable little story for the light literature which appears in the Franklin Square Library (Harper & Bros.). It is interesting, which is the first great quality of a novel; and although also a little strained and queer, it is on the whole a story to be read carefully. It is the study of a mildly erratic nature, and it is by no means a foolish story. The conversations are 'meaty,' the characters original and piquant, the plot mysterious, and the final solution satisfactory, although the whole lies dangerously near the borderland where one is not entirely sure of the author's moral sentiments on some subjects. It is rather a pity that the story introduces the hackneyed step-mother element, as it adds nothing whatever to the force of the tale and is not at all original. The heroine proclaims the awfulness of her step-mother, who, she says, turned her into 'a little fiend'; but all she can bring up against her, after all, is that she did not have a brilliant enough mind to appreciate an artistic husband, and was entirely unwilling that the said husband should love another woman who was brilliant at the same time that he was married to her. The

step-mother seems to have had the best side of it, by the step-daughter's own showing, and it is hard to see what there was in any of this to turn the young daughter into 'a fiend.' It is rather odd that in seizing the picturesque element of the step-relation in literature, the story-tellers have so entirely ignored all but one side of the question. In the present story it would be extremely interesting to know how the 'little fiend' conducted herself towards the step-mother; but as she alone tells the tale, we are not permitted to know. Of course there have been many unkind, even cruel, step-mothers in the world, just as there have been cruel and unkind mothers; but there have undoubtedly been a great many more good than bad ones, who have faithfully done their best, while acknowledging frankly that no step-mother's 'best' can be all that a mother's would be. As for the reverse of the shield, it is more than probable that there have been ten cruel and unkind step-children to one cruel and unkind step-mother. In a relation which in every way is full of delicacy, uncertainty, and trial, literature has hardly been fair to both sides. 'O dear!' exclaimed a lady recently, when told that a friend was about to marry a widower with children; adding, when some one explained that she need not say 'O dear!' as the lady was sure to be kind to the children, 'Of course I know that; I was wondering whether they would be kind to her.'

'SABINE'S DECEPTION,' from the French of the Princess Altieri by E. Nute (Harper's Handy Series), is a charming little character study, very realistic in its frank acknowledgment of the severe truths of life, and yet full of interesting and touching romance. The sacrifice of Sabine is all the more impressive from the author's courage in not making her exactly attractive in other ways, and in permitting the two who profit by the sacrifice not to be in any sense villains. 'OLD NEW ENGLAND DAYS,' by Sophie M. Damon, (Cupples & Hurd), is a brightly-written amiable story of life in Vermont nearly a hundred years ago. The author states in her preface that, although it is not exactly a true story, it is a story of true life, largely based upon her mother's account of her own girlhood. It is long, and not in any way brilliant; but it is pleasant and reliable. 'DAMEN'S GHOST,' by Edwin Lassetter Bynner, which we noticed, when it first appeared, as a book well enough in its way but not remarkable, is now issued in Ticknor's Paper Series.—DR. HALE's beautiful story 'In His Name' (Roberts Bros.), needs no new praise from us, but we are glad to announce a new and fine illustrated edition of the book.

'TWO,' by Watson Griffin (Hamilton, Ont.: Griffin & Kidner), is as strange as its name. It is not to be classified exactly with anything in literature that we know of, and we are uncertain whether we like it or not. It is the story of two waifs; and just as we begin to find it a little tedious, something crops out here and there to arrest attention and make one reflect that perhaps after all it is a remarkable book. Then again the story dwindles and attention flags. The sensational incidents are precisely the points where interest ceases, and the learned disquisitions of the remarkable Joy get to be quite intolerable. Where it is simple and natural, the story pleases; but it is robbed of some natural grace by the unnecessary straining after effect.—'CAPTAIN MACDONALD'S DAUGHTER,' by Archibald Campbell (Harper & Bros.), is one of the most quaintly fascinating stories that we have had for some time. The heroine as a child lives in Scotland at the manse of her stern Presbyterian uncle, but as a young lady she comes to Virginia just after the War, and has some later experiences in Florida. From the cold and severe religious atmosphere of the manse she emerges into the picturesque surroundings of graceful Catholics, and besides these combinations of varied scenery and theology, the book deals also with the problem of heredity, Nan's sorrows coming to her chiefly because she is 'Captain Macdonald's daughter'—i. e., the daughter of an unprincipled man whose proclivities she inherits. The scope of the story is therefore of generous proportions, and as much cleverness of style is added to the theme, the book is a very entertaining one. There is great variety in the characters, and each is drawn with unusually piquant skill.

Minor Notices.

IN 'FAMOUS AMERICAN AUTHORS' (T. Y. Crowell & Co.), Mrs. Sarah K. Bolton gives very readable and interesting biographical sketches of Emerson, Longfellow, Irving, Prescott, Hawthorne, Holmes, Lowell, Higginson, Stoddard, Stedman, Howells, Aldrich, Gilder, Carleton, Cable, Clemens and Warner. The book was prepared for young people, and it is admirably adapted to interest and instruct them in what is most worthy in our literature. It is likely to stimulate a taste for good literature, and to lead those who read it to the works of the persons treated of. Numerous selections from the authors sketched add to the value of the book. Each biog-

raphy is accompanied with a very good portrait. To older readers the book will have an interest also, as it contains quite full biographies of several of our younger writers, and more complete than can be found elsewhere.—'GEMS, Talismans and Guardians' is the title of an expensively printed book, published by John Wiley & Sons. It deals with the facts, fancies and legends connected with the subject of nativity, the day, hour and circumstances of birth. Very full accounts are given of talismanic gems, of guardian angels, horoscopes, and other matters perhaps somewhat less useful than curious. It is an oblong volume, in blue and gold, and embellished with an illuminated frontispiece showing a design and mottoes for a birthday ring.

'MANY Mistakes Mended,' by Marion H. Tibbals (Tibbals Book Co.), is a book of the 'Don't' description, confining itself, however, to mistakes in language. The unfortunate part of such books as these is that the audience which might profit by them does not care anything about correcting its mistakes. We find such directions as 'Instead of *yank*, say *jerk*, or *twist*,' and 'Say "as fast as he could," or "he ran his best," instead of "he went full chisel."' From these examples the reader will be able to judge whether the mistakes corrected are of the kind he himself is apt to make.—'SELF-RELIANCE ENCOURAGED,' by James Porter, D.D. (Phillips & Hunt), is an utterly uninteresting and unpractical book of advice, a mere compilation of general maxims which every one knew before. It is difficult to imagine any of the young ladies for whom it is written sitting down to peruse it, or getting any assistance from it if they did. 'Dress sensibly, choose your friends wisely, control your temper, always be polite, when about to marry consider well the character, conduct and motives of the man you think of marrying,'—such general advice as this cannot be of great help to the budding girl; while the suggestion, 'always have an umbrella by you,' is but one of many utterly incongruous and absurd. The author advises his young friends never to go to any theatre, or to any 'neighborhood, Sunday-school, or church exhibitions of a theatrical character.' He bases his inferences as to the theatre's being 'a prolific source of bad company and social corruption,' on the reflections inspired by the fact that during the dark days of the French Revolution, there were twenty-eight theatres in Paris crowded every night.

'THE AMERICAN GIRL'S Handy Book,' by Lina Beard and Adelia B. Beard (Chas. Scribner's Sons), is an invaluable compendium of amusements suitable to each of the four seasons of the year: Here one may learn how to construct a hammock or a lawn-tennis net, a May-basket or a corn-husk doll; how to print from leaves, and make original designs, and paint in water- and oil-colors, and how to frame the pictures when they are finished, not to mention china painting and modelling in clay and wax; what games are most appropriate for Halloween and Thanksgiving, Christmas and New Year's and St. Valentine's Day; and a thousand things more, among which one is sure to find the precise thing she wants to know. The book is furnished with all needful designs, and is otherwise very charmingly illustrated, the initial letters and tail-pieces being especially delicate and suggestive. A few of the chapters have been already published in the best periodicals for children.

'HINTS ABOUT COOKING,' a new handbook by Sarah A. Grier (Boston: Wright & Potter Printing Co.), gives some good recipes, and some really novel suggestions, such as a way of securing plenty of dish gravy for roast beef by buying a steak in addition and pounding the juice out of the steak to pour over the roast. The book would have been better, however, if the conversations had been omitted and the material limited to the matter in hand. When you are going to make cake, you don't particularly care what might be the opinions of Mrs. Grier's 'little son' in regard to it. Mrs. Grier belongs to the old-fashioned school of housekeepers, who think that the mistress of a house ought to know how to cook as well as keep house. 'I never made a loaf of bread! This is a humiliating statement,' she exclaims. But why humiliating? It is hard to reconcile Mrs. Grier's *menus* with her *ménage*; she alludes carelessly to cards out for two or three dinners at a time, and presents *menus* that certainly ought to imply a *chef* in the kitchen instead of a cook with a brogue, whose sudden departure at critical moments throws the whole family into convulsions. It is precisely this on which the author prides herself: the curling of the convulsions. She delights in emergencies, in teaching you how to go down into the kitchen yourself, and by your talented intelligence accomplish miracles of hard work. But we fail to see the wisdom of this. The author reminds us of the physician who knew nothing about typhoid fever, but if you threw the patient into fits, could cure the fits. Mrs. Grier imagines all sorts of obstacles

to you giving a fine dinner, and then tells you how to surmount the obstacles. But the good old advice is still excellent: Don't try to entertain on a large scale, unless you can give a grand dinner as easily as others do a simple one—i. e., unless you have plenty of money, a *chef* in the kitchen, city conveniences at hand, and plenty of servants, so that you can spend the afternoon at a friend's tea and step into your own dining-room at seven as unconcerned as your guests.

MR. W. O. STODDARD'S series of compact and popular lives of the American Presidents (F. A. Stokes & Bro.) is continued in a fourth volume, devoted to 'Andrew Jackson and Martin Van Buren.' Like its predecessors, it is commendable for its clearness and simplicity, and for the fact that it is not 'written down' to any supposed level of youths' intelligence. The passage of years has so softened political asperity that Mr. Stoddard writes with almost uniform placidity and absence of denunciation; yet certainly the great but violent Jackson and the shrewd wire-pulling Van Buren were not quite so impeccable as these bland pages would seem to imply. The volume is well printed, sparsely and coarsely illustrated, and gaudily bound.—GREAT and constant is the debt owed by book-buyers and booksellers to the indefatigable and competent workers connected with the office of *The Publishers' Weekly*. A third series of 'The Best Reading' (G. P. Putnam's Sons), by Mr. L. E. Jones, gives a useful topical list of the chief American and English books issued in the years between Dec. 1, 1881, and Dec. 1, 1886. The plan and execution are of course uniform with those of the two preceding volumes, edited respectively by Mr. F. B. Perkins and Mr. Jones. There are some misprints and other errors. (How delighted the High Church Episcopal Bishop McLaren will be to find his solemn book on 'Catholic Dogma' included among works by 'rational Catholics,' as defined by the Irish boarding-house keeper in one of Miss Woolson's stories!) But slips and mistakes are few; and the book is well worth its price to libraries, dealers, and readers.

'MARS,' a clever designer for the French comic journals, has brought out a book of gaily-tinted pictures of children, of which Geo. Routledge & Sons have issued a reprint, with English text, under the title of 'Our Darlings.' There is very little that is intentionally comic in the sketch, but much that is, in its way, pretty and graceful. Still, whoever knows anything of the life of the 'bourgeois en chateau'—and one may see something of that without crossing the Atlantic—will not lack occasion for laughter in turning over its pages. The pose of the little 'great lady' on page 20, for instance, is simply killing; and the patriarchal family group on page 12; and the costumes throughout. There is no mistaking the nationality of these little people and their grown-up relations, nor the class to which they belong, whether we find them lolling on 'the castle terrace,' or catching shrimps at the seaside. But the bright color and clear outlines will, of themselves, render the book pleasing to everybody as a relief from the cruder sort of holiday books for children.

THERE are few more interesting old places in the Pilgrim Land of eastern Massachusetts, than the quaint town of Dedham. A suburb of Boston, it has yet a distinct history of its own, and has already celebrated its quarter-millennium. One of the institutions within its limits is the old Third Parish Church (now the Unitarian Parish of West Dedham), and called of old the Clapboard Trees. The name originated from the use to which the timber cut from trees in that portion of the town in which the church stood, was applied. A sawmill antedated the existence of a meeting-house, but in 1736 the parish was organized. Its interesting years of history have been recounted by the Rev. George Willis Cook, until recently its pastor, in a well-printed and partly illustrated thin octavo of 137 pages, which George H. Ellis of Boston has published. The story was well worth preserving.—'THE MAN WHO WOULD LIKE TO MARRY,' except that the pretty girls are so demure, and the clever ones so alarming, and the talkative ones so tiresome, and the merry ones so apt to make game of a fellow, and the sentimental ones so spooney, and the horsey ones so outrageous, and the nautical ones so inconsiderate, and the little ones so little, and the large ones so very large, and the wealthy ones burdened with such very unpleasant papas, has been immortalized in a pamphlet of amusing pictures drawn by Henry Parkes. (Frederick Warne & Co.)—IN THE *World's Workers' Series* (Cassell & Co.) appears a volume containing a biography of Thomas A. Edison, by Van Buren Denslow, and one of Samuel F. B. Morse, by Jane Marsh Parker. Both sketches are pleasantly written, giving the main facts in the lives of these great scientific investigators, and showing how earnestly they struggled to perfect their discoveries.

PROF. J. P. MAHAFFY has laid down in 'The Art of Conversation' (G. P. Putnam's Sons) the principles of a new science—that on which the art of which he treats is, or should be, based. As in the kindred arts of logic and rhetoric, these principles are exceedingly simple and obvious. Some of them, indeed, remind us of the Empress Catharine's rules for mixed assemblies, as reported by the veracious Oliver Goldsmith. But there is no doubt that the disregard of them is very common, nor that many thousands of people may profit by Prof. Mahaffy's exposition of them. They are quite as much needed at the present day as Goldsmith's Russian Edicts were in his. We may observe that, in this little work, the author's style seems a trifle pedagogic; and that, though he advises his readers that they cannot live by law alone, he himself seems never to get out of view of some well-worn rule of composition. In his preface, he acknowledges himself indebted for suggestions and criticisms to the Marchioness of Londonderry and to Lady Audrey Buller.—G. P. PUTNAM'S SONS have printed beautifully the little volume of 'Poems, Dramatic and Lyric,' by Constance F. Le Roy Runcie just published by them. A few of the poems indicate, rather than display the possession of, some dramatic power, but nothing of the lyrical sort. All are crude; yet there is doubtless one person who appreciates them highly—the husband to whom they are dedicated.

A NUMBER of fairy tales, much in the style of Hans Christian Andersen and not unworthy of being compared to his, are published under the title of 'What the Wind Told to the Tree-tops' (G. P. Putnam's Sons). Their author is Alice Williams Brotherton. The January wind tells a story of the Christ-child; February tells, in rhyme, of a Boy who played Truant; the March wind of its tussle with a rickety cottage chimney, and so on. The November wind is a punster, but his story of the Wedding of the Gold Pen and the Inkstand is so good as to make us feel charitably inclined toward all of his kind. There are many clever and artistic though unpretentious illustrations.—WE DO NOT find the commonplace little men and women in Mr. H. Siddons Mowbray's illustrations to 'Eudora' (J. B. Lippincott Co.) nearly as captivating as the sprites and brownies that usually spring from his pencil. Mr. Toland's poem, it is true, does not suggest anything more interesting. Its descriptive passages, however, supply to Mr. Wm. Hamilton Gibson motives for half-a-dozen charming landscape compositions; and some of the small head-pieces, printed in brown ink, are very creditable to their designer, Mr. L. S. Ipsen. Altogether, in its glossy white and yellow cover, the book makes a very pretty appearance.

'NOTES FOR BOYS,' by 'an old Boy,' is a most attractive little book, outwardly and inwardly. It is written for fathers as well as boys, and contains really helpful hints as to the conduct of life. It is hard to make general advice practical; but this little essay, with anecdote and illustration, is not in the least prosy or visionary, and is entertaining as well as suggestive.—'THE ETHICAL IMPORT OF DARWINISM' is the title of a very suggestive little book by Dr. Jacob Gould Schurman, Professor of Philosophy in Cornell University. Accepting, for argument's sake, that the Darwinian hypothesis has been completely established, he invites Darwinists to join him in an impartial attempt to interpret it, and to determine its bearings upon the problem of morals. He devotes the first chapter to the Methods of Ethics, and in the second, discusses Evolutionism and Darwinism, and then attempts the philosophical interpretation of the hypothesis of Darwin, believing it to be compatible with a non-mechanical and non-fortuitous theory of conscience. He then examines the ethical speculations of the eminent thinker and naturalist, and shows the difficulty which Darwin had to reconcile the fact of man's high standard of intelligence and moral disposition with his own theory of man's origin. In a final chapter, which shows wide reading, the author discusses the development of moral ideals and institutions, with special reference to the family. The whole tone of the work is that of a candid and enquiring spirit. The author is neither flippant in dealing with the mighty thinker's system, nor is he overawed by the name or authority of one who has revolutionized modern thought as to life and its origins. He confesses that though Darwin's ethical speculations are illusory, they have proved more stimulating to him than any work since Kant's. His main purpose has been to distinguish sharply between science and speculation in their application to morals. The book has a full analytical table-of-contents, but no index. (A. C. McClurg & Co.)

IN THE Chautauqua studies of the current year the subject of Christian evidences is pursued. A treatise specially considering the subject, in the light of recent thought, has been prepared by Dr. James B. Walker; and it appears under the title of 'Philosophy of the Plan of Salvation' (Phillips & Hunt). It largely ignores the

old lines of proof; it considers the subject from the point of view of human experience, the moral needs of society, the development of the higher life in the course of ages, and the results of missionary enterprise in civilizing savage races. It traces the growth of religious ideas through the Old Testament history, through the early ages of Christianity, and on to their consummation in the highest type and ideal of Christian living and philosophy. The book is well fitted to its purpose, and will be likely to reach and satisfy minds made alert by the ferment of thought and inquiry in our time.—PROF. SELIGMAN'S able paper on 'Railway Tariffs and the Interstate Commerce Law,' originally published in the second volume of *The Political Science Quarterly*, has been issued as a pamphlet by Ginn & Co. It is a careful study of the subject, giving much statistical information and making a somewhat perplexing problem clear to the reader.—A NEW and tasteful edition of Henry Giles's 'Human Life in Shakspeare' has been published by Lee & Shepard, Boston. It is a series of seven lectures originally delivered at the Lowell Institute, on such topics as the personality of Shakspeare, his comic power, and woman in Shakspeare. Perhaps these essays have a little too much of the oratorical element to be wholly satisfactory as literary studies; but they are agreeable reading, and they consider the great dramatist in a pleasant way.—A CHEAP paper edition of Henry George's 'Protection or Free Trade?' has been issued by Mr. George (New York). We noticed the book when it first appeared, and we have nothing to add to what we then said. It deals especially with the problem of free trade as bearing on the author's land theories. It contains one of the best statements yet made in favor of free trade, the land theories not being essential to the free trade argument.

International Copyright.

MR. PEARSALL SMITH restates in the January *North American* his 'olive branch' copyright scheme. Accompanying it are the comments of a number of authors. Dr. Holmes damns it with faint praise as being better than nothing. Mr. Whittier does not see that it completely solves the question. Mr. Julian Hawthorne will advocate it, if it is calculated to attain the desired end. Mr. Warner calls it 'clumsy and cranky,' and 'humiliating.' Mr. Howells is in favor of 'any and every scheme to do justice to foreign authors.' Dr. Eggleston says that publishers regard it as an impracticable plan, and that authors hold it 'in more detestation than can be expressed in these limits.' Mr. Bigelow pronounces it 'unsound in principle,' 'unconstitutional,' and likely to prove 'mischievous, if not disastrous, in practical operation.' Mr. Lathrop regards it as impracticable. Mr. R. W. Gilder pronounces it 'awkward and, in certain particulars, outrageous.' President Gilman of Johns Hopkins thinks it would prove a 'temporary arrangement' at best. Mr. Lloyd Bryce neither approves nor disapproves the proposition. Mr. Conway thinks it may serve as an 'emergency measure.' Prof. Norton does not see how any honest man can advocate it. Mr. Robert Ellis Thompson does so, however. Mr. Smith should take heart: the field has been thoroughly canvassed, and some one has been discovered who approves his plan. Mr. Thompson is entered in the 'Handbook of American Authors' as editor of *The Penn Monthly*, of Philadelphia. Mr. Smith, too, is a Philadelphian, and as a Philadelphian has been found who honors him, his claim to be a prophet must be disallowed.

About forty ladies and gentlemen met at the Parker House, Boston, on Tuesday last, to form a local organization, to co-operate with the American Copyright League, whose headquarters are in this city. President Charles W. Eliot of Harvard was elected President; James Russell Lowell (President of the Copyright League), Frances Parkman and H. O. Houghton, Vice-Presidents; T. B. Aldrich, Treasurer; Dana Estes, Secretary; Warren F. Kellogg, Assistant Secretary; and Alexander H. Rice, John F. Andrew, Francis A. Walker, Robt. R. Bishop, E. H. Clement, John D. Long and Benj. H. Ticknor, Directors. Besides the gentlemen whose names we have mentioned there were present James Parton, Arlo Bates, Dr. E. E. Hale, A. S. Parsons, C. W. Ernst, O. B. Frothingham, J. T. Trowbridge, J. F. Hunnewell, Charles E. Lauriat, Richard H. Dana,

Nathan Appleton, Mrs. Abba Goold Woolson, Louis Frang, Darwin E. Ware, Curtis Guild, Henry L. Pierce, Henry Lee, W. H. Rideing, Nathan H. Dole, Alexander Young and Godfrey Morse. It is expected that the membership of the new organization will include several hundred names.

The Star has thrown a vivid sidelight on the International Copyright question. It is a single ray, but it is a very brilliant one; and the medium through which it passes is perfectly achromatic. We can only regret that it was not shed several years ago: it would have saved much ill-feeling and hard work, and might have prevented the formation of the American Copyright League—an organization which is discovered to be 'worse than a band of pirates.' This characterization of the League occurs in 'Bab's Babble,' a letter from 'Bab' to 'Dolly,' in which the writer protests that she is 'not a believer in International Copyright,' for the simple reason that 'we get very much the better of it ourselves.' 'I believe in cheap books, and we get a lot more good books from the English than the English do from us.' This is a sweetly ingenuous argument, and will commend itself to every receiver of stolen goods. 'I am heartily in favor of pocket-picking, house-breaking and highway-robbery,' we can hear one of these gentlemen say to himself. 'I believe in cheap watches, and when Jack Sheppard has "colared" a "ticker," I can get it from him for much less than I could if he had paid for it. So long as he doesn't rob me, I am opposed to any interference with theft.' This is practically what 'Bab' says. 'If the shoe were on the other foot, I might feel very differently,' she admits. One hesitates to take this 'Babble' seriously. Our friend the pawnbroker might soliloquize as we have fancied his doing, but he would hardly be foolish enough so to soliloquize aloud. The difference between his position and Bab's is great, however. Popular opinion is opposed to the stealing of watches, while it regards the theft of books with lukewarm disapproval at best. The reason for this is a simple one: everybody is, or hopes to be, the owner of a watch, and may therefore suffer by its theft; while the number of persons who have written books is comparatively small.

A very different note is struck in an article by the Rev. Frank S. Dobbins in *The National Baptist*. It is called 'Are We Purchasers of Stolen Goods?' Mr. Dobbins regards the question as primarily a moral one. He speaks clearly and to the point:

The matter of cheapness will not settle the question. That one man will sell a certain book cheaper than another is not enough for us. That is a sorry sort of conscience that will take into account no other consideration than the cost, without any inquiry as to the seller's right to dispose of the goods. The respectability or disreputable character of the publishers has nothing to do with it. If one publisher shows a credible statement that the author of a book has authorized him to issue his work, and if another publisher presents no evidence of a warrant to publish his book, we must decide which of the two editions we shall patronize apart from questions of price, of typographical excellence, and of binding. If one man has a right and the other has no right to publish a certain book, we have a right to purchase only from him who has the right to publish, no matter if his edition costs a hundred times as much as the unauthorized edition. Right is right, for publishers and purchasers. . . . I am not writing for publishers, but for book-buyers. I most earnestly trust that we shall take thought on the matter. Though I write with the utmost plainness of speech, I do not mean to sit in judgment on those that have been patronizing the pirate-publisher, for I think they have done so thoughtlessly.

Mr. George Haven Putnam has issued as a pamphlet his searching 'Analysis of Mr. R. Pearsall Smith's Scheme for International Copyright,' recently printed in *The Evening Post*. Some additions have been made to the paper as originally written, and in its present form it is a vigorous and adequate reply to the ill-considered and ill-timed 'stamp act' proposition. We extract from it the following passage:

The arguments in favor of this plan of legalizing open reprinting

of foreign works would apply of course with equal reasonableness to the legalizing of open reprinting of domestic books, and to the depriving of American, as well as foreign, writers of their rights of contract, and of the control of the property interests in their productions. Such a system would make of home copyright, and of any copyright, a farce and an absurdity. . . . American authors could justly object to this scheme of open reprinting, first, because if offset with a reciprocal measure of 'protection' for American works abroad, it would expose them to all the disadvantages above set forth of lack of power to select their agents, lack of control of the printing and publishing of their books, expense and difficulty of enforcing their collections, and certainty of loss through the use of forged stamps; and, second, because the business of reprinting in this country would be left in the present condition of 'scramble' and cut-throat competition, and the difficulty in the way of securing favorable consideration or remunerative sale for American books (particularly in light literature), while the market is full of 'cheap and nasty' reprints, more or less incomplete, of similar foreign works, would be practically as great as at present.

Tid Bits prints yet another copyright cartoon. It represents Santa-Claus Congress approaching the sleeping infant, American Literature, with 'just the thing for that young lady'—an International Copyright bill. The old gentleman 'makes no mistake.'

The Lounger

ABOUT the last place in the world to meet with anything of literary interest one would say was a Third Avenue Elevated Railway train; yet a few days ago, as I was flying along past housetops and fourth-story windows, a friend sitting by my side took a signet ring from his finger and handed it to me for examination. It was a gentlemanly-looking ring, if I may use the expression—a blood-stone, rather narrow, and pointed at the ends. There were three tiny crests cut into the stone, which was heavily mounted in yellow gold. I was just about to return it to him, with some commonplace compliment, when he said, 'You see the three crests? One is the Noel, the other the Gordon, and the third the Byron crest. This was Byron's signet-ring—the one he gave to John Murray.' It is needless to say that I examined it again, and with greater interest.

How many people, I wonder, know that Gérôme is a sculptor? His fame as a painter is so great that it has eclipsed his abilities with the chisel; yet if he had never put brush to canvas, he would still be a distinguished artist. He has made in clay a beautiful 'Anacreon,' and a no less beautiful 'Omphale.' In a photograph of the latter which a friend showed me a few weeks ago, the painter-sculptor himself is seen standing at the base of the statue, his strong, sad, artist-like face surmounted by a mass of snowy hair brushed à la Pompadour. M. Gérôme has a great admirer in Mr. St. Gaudens, who inclines to give him a high place among living sculptors. Yet outside of a very small art-circle, I doubt that it is known in this country that he ever handled a bit of clay. I have seen lately two capital likenesses of the artist—one a portrait bust, the other a bronze medallion. The sculptor is fortunate who has Gérôme's head for a subject. Like his brother-artist, M. Cabanel—his senior by a single year—M. Gérôme is still, at sixty-three, an indefatigable worker, spending almost the entire day in his studio.

COL. T. W. HIGGINSON, whose sixty-fourth birthday has just been celebrated by his friends, is one of those fortunate men-of-letters whose work can be done in the country. Col. Higginson turned his attention to literature immediately after the War. Newport was his home till 1878; and thence he removed to Cambridge, where he has lived ever since. The advantages a literary man derives from residence in the country are too many to be set forth in a single paragraph. To mention a few of them, however, there is quiet, and pure air. When he tires of his pen, he can tramp over the hills; and if it be summer, he may lie in the grass under the shade of a big tree, or ride his bi- or tricycle over well-kept roads—if he live anywhere near Boston; the roads around New York are not so attractive for this purpose. In the winter he may regale his eyes with snow-clad landscapes, or don his gaily-colored flannels and bound over the frozen hillside on his toboggan. If he be a city man, he has none of these pleasures. The landscape of the town is slush-bound; and where could one find a toboggan slide within the city limits?

MISS GEORGINA SCHUYLER, President of the Hospital Book and Newspaper Society, finds herself obliged to issue an appeal in

behalf of that branch of the State Charities Aid Association. The Society was organized about twelve years ago, to continue the work begun by Mrs. Alfred Pell, an invalid lady who conceived the idea of having boxes for newspapers placed at the city railway-stations and ferry-landings. Of such boxes there are now fifteen, and during the past year nearly 100,000 newspapers have been distributed among the inmates of the hospitals, workhouses and asylums on the public islands in the East River. Illustrated papers, magazines and books are also gladly received; and last winter over 4000 bound volumes, over 10,000 magazines and nearly 25,000 illustrated weeklies were divided up among over fifty different institutions. Over 5000 Christmas, New Year's and Easter Cards were similarly distributed. But there is a growing demand for these things; and though the Gertrude E. Pell Memorial Fund provides an income of \$330 per annum, a few individuals have been obliged to subscribe as much more every year to cover the necessary running expenses. The present appeal to the public to aid in carrying on the work is the first that has been made, and I hope it will meet with a generous response. The Society's office is at 21 University Place.

GOVERNMENTAL and church institutions of a charitable character, as well as those not identified with the Government or with any particular church, are briefly described in the second edition of the Charity Organization Society's 'Directory of Charitable and Beneficent Societies' of this city. The compiler of this useful handbook has classified them according to their main purpose, and repeated their titles under the various heads to which their work is related. The list resembles a British Peerage in one respect—and one only: while a few of the titles included in it date back beyond the beginning of the present century, most of them are of much later creation. There are in New York over 300 institutions and organizations for charitable work, exclusive of those connected with a single church, and the number is rapidly growing. The Charity Organization Society admirably supplements their respective efforts, and is, as it were, a clearing-house of benevolent work in the metropolis.

STATISTICS are not always fascinating, but I must own to having read with considerable interest an account of the work accomplished in the New York Post Office on the two days (Friday and Saturday) preceding Christmas. The number of letters handled was 1,349,121, of papers 720,811, of circulars 163,060, and of packages of 'merchandise' 14,500—in all, about two millions and a quarter. The 874 sacks brought to New York by the Britannic on Saturday contained, it is said, the largest amount of mail matter ever brought to this port by a single steamer.

THE monotonous formulas of the 'want' columns of the daily papers are sometimes relieved by an advertisement couched in terms less formal than those we are accustomed to. I quoted one a few weeks ago, in which an ingenious gentleman out of employment bespoke a position in some large manufacturing house, in which he could turn to account his skill in making 'French liqueurs.' Equally unconventional is the following appeal from a young mother:

COOK—Can a respectable young woman find any honest work upon God's green earth? good cook or houseworker; has small child; references. Address Trustworthy, — Broadway.

The advertiser may be a poor creature who deserves fortune's rewards, but has received nothing but her buffets; she may be young, respectable, honest and trustworthy, as she claims to be. But there is a chance, too, that she is 'an old rounder,' engaged in a cunning attempt to work upon the sympathies of the tender-hearted; and that the address at the end of her advertising-card is that of an intelligence-office of questionable reliability. It is not the devout only who use glibly such phrases as 'God's green earth.'

The Magazines.

THERE is a good deal of solemnity about *Harper's*. 'The Adoration of The Magi,' by Rev. Dr. Henry Van Dyke, 'The Italian Chamber of Deputies,' by J. S. Farrer, 'Modern French Sculpture,' by Theodore Child, 'The Share of America in Westminster Abbey,' by Archdeacon Farrar, and 'The City of Savannah,' by I. W. Avery, are all elaborate and highly instructive papers, profusely and beautifully illustrated. Henry Watterson contributes an article on 'The Tariff ("for Revenue Only"),' with the verdict that a man who advises a tariff for revenue only, instead of protection, does not deserve the name of statesman. William Black's new serial, 'In Far Lochaber,' is begun; and Miss Amélie Rives contributes the rest of the fiction—a long short story.

The serial for the year that opens most charmingly is 'Yone Santo,' by E. H. House, in *The Atlantic*. It is full of loveliness

and humor, and perfectly true, apparently, to scenes and modes of education in Japan. Another capital story is 'Judson's Remorse,' by Lillie Chace Wyman; and 'The Second Son' grows finer and finer with each instalment. S. G. W. Benjamin contributes some 'Unpublished Letters of Franklin to Strahan.' In 'The Golden Hesperides' Mr. Warner writes delightfully of the California paradises, where if melons are not very good, it is because the vines grow so fast that the melons are bumped along over the ground and bruised. Dr. Holmes apologizes so pleasantly for a few mistakes that he has found in his 'Hundred Days in Europe,' that we think of trying to hunt up some more mistakes in it for him to apologize for. C. M. Hewins writes 'The History of Children's Books,' Theodore Child describes 'Constantinople,' and Edward J. Lowell 'A Liberal Education.' Miss Murfree, who is as fond of consonants as Swinburne is of vowels, begins a serial, 'The Despot of Broomsedge Cove,' and a fine portrait of her is the frontispiece.

The controversy between Mark Twain and Mr. Brander Matthews on the subject of International Copyright and the English Copyright law will probably be found the most interesting part of the January number of *The New Princeton Review*. Mark Twain's attack, 'A Private Letter and a Public Postscript,' is perhaps more amusing than Mr. Matthews's rejoinder, but the latter must be said to have the best of the argument. Of other articles, 'Men-of-Letters at Bordeaux in the Sixteenth Century' introduces us to some of Montaigne's intimates, from whom we part company after an oyster feast on the seashore. 'The Tariff in Japan' is an important paper by E. H. House. 'Race Theories and European Politics,' by Prof. John Rhys, is the opening article; and a story of Negro life, 'Uncle Mingo's Speculations,' by Ruth McEnery Stuart, brings the number to a close. The editor has some sensible words on the property of authors in their works, and on the recent discovery, at Civita Castellana, near Rome, of the ancient Etruscan terracotta temple of Falerii. Altogether, it is a good number to begin the new year with.

'The Shah and his Court,' with numerous illustrations, by Wolf von Schierbrand, opens *The Cosmopolitan*. 'The Lynhaven Cross,' by the late John Esten Cooke, is a legend of the Virginia seacoast. Felix L. Oswald writes of 'Modern Magicians,' from the standpoint that no degree of realism will ever be able to entirely conquer the miracle-habit. Olive Thorne Miller deserts for the time being her graceful little friends the birds, in order to describe the homely but interesting chimpanzee, Mr. Crowley. 'A Politician and a Saint,' by James Breck Perkins, refers to the fortunes and misfortunes of Anne of Bourbon. 'From Forest to Floor,' with a second heading 'From Forest to Fire,' by J. Macdonald Oxley, is of course a descriptive article on lumber. Arlo Bates describes 'Sharking off Nantucket,' and W. H. Gilder, in 'Dangers of the Ice-Pack,' shows the advantage of having native Esquimaux with you in Arctic exploration. The most entertaining thing in the number is Miss Baylor's amusing story of 'Timothy Chubb and the Cold Punch.'

The Overland opens with a charmingly illustrated paper, 'To Shasta's Feet,' by Ninetta Eames. The resources of Southern California are described by T. S. Van Dyke, who is confident that the recent 'boom' is founded on a rock. 'Down the Nootsack' is another descriptive article, on the scenery in Northern Washington, and 'Mid-Winter Days at Monterey' is a pen-picture by M. H. Field. The story of 'X—An Unknown Quantity,' is very entertaining.—*The American Book-Maker* (Howard Lockwood & Co.) is in itself a good example of the book-maker's art: in typography and press-work it is, mechanically speaking, admirable, though in some matters of taste we might disagree with the editor. The December number, like its predecessors, is full of practical hints to persons engaged, or who propose to engage, in the making of books. It contains a paper on 'Gilding'—the first of a series on Illuminating on Paper and Vellum.

A finely-engraved portrait of the late Thurlow Weed is the frontispiece of the January *Magazine of American History*, and a fully illustrated account of the famous politician's home in this city is the opening article. Dr. Prosper Bender writes on the question 'Shall we have reciprocity or commercial union with Canada?' Alice D. Le Plongeon discusses 'The Discovery of Yucatan,' and William J. Davies gives an 'Historical Sketch of Christ Church, New York City.' Among the Notes there is one on 'Ladies' High Hats in 1831,' and among the queries one as to the authenticity of any likeness of Christ.—In the December number of *The Antiquary*, the illustrated articles on 'The Crosses of Nottinghamshire' are continued. Mr. Laurence Gomme has an interesting study of the antiquity of open-air assemblies in Great Britain. John B. Shipley writes of the Erikson celebration at Boston, and T. Fairman Ordish continues his papers on London theatres with an account of

Whitefriars and of Salisbury Court. The editorial departments are as full as usual of quaint and curious lore.

The Fine Arts

Art Notes.

THE December *Portfolio* brings to a close the articles on Scottish painters which have been running in its pages for some months past. Orchardson's picture of 'The First Cloud,' which looks rather like one in a long spell of dirty weather, is the frontispiece; and there are reproductions of sketches and studies by the same painter and by the late George Manson. Pen drawings of old and new picturesque 'bits' accompany the article on Lincoln's Inn, and that on Durham. There is a very good reproduction of an etching by Geddes, 'The Artist's Mother,' and a less satisfactory one of Gerard Dow's 'Lady Playing on the Virginals.'

—*The American Architect* illustrates a bank building at Woburn, the interior of St. Etienne du Mont, Paris, plans for various European technical schools, and a design for a seaside cottage. The editorial summary shows that the architects of the country are disposed to organize themselves into a body which may be as formidable for evil as their many local organizations have been for good.

—Albert B. Weimer, of 512 Walnut Street, Philadelphia, has issued a little pamphlet containing tables giving the dates and telling the characteristics of the different periods of Norman and Gothic architecture in England, and indicating some noteworthy example of the style of each period.

—Scotch printers long ago made themselves a reputation for fine work, and their successors now and then do something to keep it up. There has been recently issued from the Edinburgh University Press a magnificent 'Memorial Catalogue' of the French and Dutch loan collection of paintings at the Edinburgh International Exhibition of 1886, which shows that the printer's art is still well understood there. The Catalogue contains a series of biographical sketches of the leading Nineteenth-Century artists of France and Holland, and notes on the paintings exhibited, written by W. E. Henley. There are fourteen etchings by W. Hole, A. R. S. A., and Philip Zilcken; and there are fifty-four pen and ink drawings in the text. The etchings are very good and have a personal quality not always to be found in reproductive work of this sort. They give representations of well-chosen examples of Corot, Delacroix, Dupré, Millet, Israels, the two Maris, Mauve, etc. The ordinary edition, in folio on handsome paper, numbers 420 copies at two guineas; and the large paper edition, with etchings on Japanese paper, is of 100 copies, issued at three guineas but now selling at five. The catalogue is published by David Douglas, Edinburgh.

"Old St. Leonard's Day."

[Andrew Lang, in 'Alma Mater's Mirror.']

IT SEEMS an easy thing, and till I tried I fancied it was easy, to write Reminiscences of St. Andrews twenty-five years ago. But the raking over these ashes does not prove pleasant work. The things one remembers best one cannot write, and most of the others are trivial, or personal. At best they can only interest people who knew St. Andrew's then, or know it now, nor need any others waste their time over these pages. They are for the friends of St. Andrews, *et non aulres*, and they are not indited with a very light heart, nor with a running pen.

A quarter of a century since, with a year more perhaps, the College Hall of St. Leonard's was founded. It was, in effect something between an Oxford Hall and Master's House at a public school, rather more like the latter than the former. We were more free than school-boys, not so free as under-graduates. There were about a dozen of us at first, either from the English public schools, or the Edinburgh Academy. Fate, and certain views of the authorities about the impropriety of studying human nature in St. Andrews after dark, thinned our numbers very early in the first session. Then we settled down to work a little, and play a great deal.

Principal Forbes was at the head of the United Colleges, and, like every one else, was very hospitable to the boys who wore black caps with a red St. Andrew's cross. I have very scanty recollections of the Principal, with his refined and benignant face, and gentle manner. He was a little troubled, I fear, by Kate Kennedy's day, and her doings, which seemed to be a survival of Carnival. In these games we lordly youths of St. Leonard's did not take a hand at that time. Let it be confessed, with remorse and a keen sense of our absurdity, that we thought by no means humbly of ourselves, and rather looked on the Kate Kennedy affair as beneath our Olympian notice. We probably gave ourselves the most ludicrous airs, because we spoke our Latin and Greek with an English or

(in some cases) an Edinburgh accent, not saying 'too-too' (to take an example) for *τοῦτον*. In spite of these educational advantages, we were practically nowhere in college distinctions. For my own part, I am proud to remember that in the Greek class (Professor Sellar's) I was usually a bad second to my friend Mr. Wallace, now Professor of Moral Philosophy at Oxford. Few of the rest of us of the red crosses were 'placed' anywhere in any class, which did not diminish the gaiety of St. Leonards.

Logic was the domain of Mr. Veitch, now of Glasgow. As it is the hour of confession, let me frankly admit that, neither then nor afterwards, could I understand what it was all about, and what pupils of Sir William Hamilton were driving at. Scotchmen are believed to be, and some of them are, metaphysicians and divines in the cradle. Two of my acquaintance, one of them a professor, the other a novelist and essayist, to my mind the most exquisite and original of our day, tell me that in childhood they actually understood the 'Shorter Catechism.' They add that this knowledge made them extremely and precociously miserable. Hamiltonian Logic and the 'Shorter Catechism' were and remain wholly beyond my feeble comprehension. 'Justification' and the 'Concept,' 'Effectual Calling' and the 'Quantification of the Predicate' are all even as the inscriptions of Chichimec and Palenque to my unlucky understanding. Like Charles Perrault and his friends, when the doctrine of 'Sufficient Grace' was explained to them, I 'thought this matter' (and Mind too) 'unworthy of the amount of talk it excited.' I never heard any alumnus of St. Leonards, in our time, express any concern about these Logical studies. All this was not the fault of our learned Professor, whose exposition of Logic was lucidity itself, but, falling (to vary the metaphor) on stony ground, was wasted on our dullness. We heard him, and have since read him, more gladly when his topic was Tweedside and Border Antiquities.

I know not what it was but the wantonness of youth that prevented us from profiting very much by the Latin Lectures of Professor Shairp. It were superfluous, in writing for St. Andrews readers, to praise the character and genius of John Campbell Shairp. When boyhood begins to reflect, it sometimes conceives a hasty, but hearty, contempt for Latin as a secondary and imitative literature. I very well remember speaking of Virgil in some St. Andrews exercise or essay as 'the furtive Mantuan,' and deriding his imitations of Homer, on whose altar I have never ceased to offer such scant sacrifice of incense as hath been mine to give. Fortunately one soon learns the folly of undervaluing Virgil and Latin literature in general. But this childish mood prevented us from learning all we might have learned from Mr. Shairp.

Probably some of us remember his lectures on Comparative Philology, and our scant interest in Aryans and Turanians. These gallant gentlemen, as Sydney Smith calls the Presocratic philosophers, have never fascinated me greatly. One old friend, who may read this, will not have forgotten how cold it was in the wintry lecture-rooms, and how he brought in a policeman's lantern, lighted under his scarlet gown, to warm his fingers on the bull's-eye. Then the lamp went out, *not* (like Aubrey's ghost) with a melodious twang, and an unearthly fragrance. This incident did not occur, however, in Mr. Shairp's lecture. He described the author of these confessions as one addicted to

writing cynical slang

The whole session lang,

and the statement was not only poetical but accurate.

Out of Lecture Mr. Shairp was a genial and friendly companion, even to idle boys who neglected their Cicero and Latin Prose. The charm of his frank and earnest manner, of his kindness, and goodness, and sincerity, of his love of all beautiful and ancient things and all noble and pure poetry, is remembered at Oxford, as well as at St. Andrews. Indeed it is very probable that he was more in his element in his Chair of Poetry at Oxford, than in teaching the elements of the Roman tongue at St. Andrews. Almost the last time I saw him was at Commemoration, when he was delivering a Latin oration, with much humor, and even more good humor, among the chaff of the undergraduates. He had quite the better of them in this playful contest.

It is a melancholy thing to have to confess more and more iniquities, and I shall ask to be excused from describing the junior mathematical Lecture in my time. The worst excesses of the British Parliament scarcely went beyond the license and riot of the mathematical Bejants,—I think we were called Bejants. I know that we were expected to provide our seniors, on a certain day, with an inexpensive collation of dried fruits. I was ashamed of the rowdiness even then, and the kind old Professor's certificate assured the world that my *conduct* was exemplary. To behave decently was the least a student could offer in expiation of an entire and congenital incapacity for grappling with the dogmas of Euclid, or 'the low cunning of Algebra.'

Did we never work at all, then, in the Hall of St. Leonards? I am happy to be able to say that I always did read my Greek books, and toiled painfully at Greek prose, which my learned kinsman Professor Sellar described with unflinching frankness as very bald. The American luncheon at the Langham Hotel, who found hair in his butter, told the waiter that he liked his butter bald, but baldness was not reckoned a virtue in Greek prose. I really did struggle to apply some philological hair-restorer (so to speak) to my exercises in the language of Plato, and apparently not without success. Thanks to our St. Andrews teaching, I don't mind boasting that my Greek prose was up to a First in Moderations, since which triumph my prose has invariably been attempted in our vernacular English. It would ill become me to say more of the Lectures of Professor Sellar, to which I always look back with a keen sense of gratitude. To me they seemed as full of literary impulse as valuable for scholarly accuracy. Homer, Herodotus, Thucydides and Plato are the books that I best remember reading under those happy auspices.

Professor Ferrier's Lectures on Moral Philosophy were the most interesting and inspiring that I ever listened to either at Oxford or St. Andrews. I looked on Mr. Ferrier with a kind of mysterious reverence as on the last of the golden chain of great philosophers. There was I know not what of dignity, of humor, and of wisdom in his face; there was an air of the student, the vanquisher of difficulties, the discoverer of hidden knowledge, in him, that I have seen in no other. His method at that time was to lecture on the History of Philosophy, and his manner was so persuasive that one believed firmly in the tenets of each School he described, till he advanced those of the next. Thus the whole historical evolution of thought went on in the mind of each of his listeners.

These were the only Professors with whom one came in contact. One might have employed the hours passed with them to more advantage, but they all at least left friendly memories with their pupils. Probably the greater part of the work one did was reading odd old books out of the library for oneself. I remember studying Paracelsus, and Petrus de Anano, and Cornelius Agrippa, and a few alchemists, and the novels of Lord Lytton, and a good deal of English poetry.

Mr. Rhoades, the first Warden of St. Leonards, was a delightful companion, whom one never thinks of without gratitude for his humorous patience towards at least one idle scribbler. In those days we had a weekly manuscript *Magazine*. It was published, that is, was laid on the table of the room in which we fenced and boxed, and played cricket (with a golf-ball and a poker), on Saturday mornings. I was the editor, and usually wrote two-thirds or more of the *Magazine* on Friday night by the glimmer of stolen candle-ends. My friend, the owner of the dark lantern, was the sub-editor; his part was chiefly to cut out my very worst things, but he once contributed an article which had a wild success. Perhaps he remembers a sketch called, 'The Menagerie,' also a 'Defence on Philanthropic Principles of Negro Slavery.' Not even Mark Twain ever made me laugh so much as this delicious apology. It was originally delivered at the only meeting of the St. Leonards Debating Society. The sub-editor arose like one inspired, and poured forth an impassioned and eloquent panegyric on Slavery, at the end of which his audience were rolling, in convulsive merriment, on beds (it was in a bedroom we met) or on the floor. Nobody replied, so convincing was the oration, nor did the Society ever again meet. For the rest, the *Magazine* (if I may say so, who wrote most of it) was perfectly amazing trash. I don't know whether the poetry or prose was most unutterably abject; the prose for choice. Some of the pictures (especially the series by Lord Archibald Campbell illustrative of monastic life in the Middle Ages) were diverting enough. Perhaps a few of the translations in rhyme from Greek and Latin poets might also escape the universal bonfire, and very probably the reports of cricket and football were copious and not incorrect. We played the University at football, and never had a chance; indeed we could only make up a fifteen by forcing hopeless muffs into the service. At cricket we beat Cupar (the celebrated, perhaps mythical, Bowling Butcher did not play), a tremendous triumph, probably our only victory, despite the exertions of a brilliant left-handed bowler, our own dear sub-editor. Men had a way of flirting with fair spectators in the long fields, against which the satire of the *Magazine* was vainly directed. The wickets, also, were not of the sort that encourage scientific play. The field was in the Abbey precinct, and we reached it by walking along the wall; the tower, in fine weather, was a picturesque pavilion. Only one of us was of any force at golf; his portrait (smelling the head of his club) will be found by the curious in the old *Magazine*. The sub-editor, however, drove the longest, and wildest, of balls, and it was good fun to play with him behind a four-some of Professors. He shelled them from an unprecedented distance, as later, at Oxford, he drove cricket balls from the town end of the Magdalen

ground all across the pitch of Univ. Coll. In fact to him we applied the line about 'Lancelot':

His mood was often like a fiend—and drove.

There were two Literary and debating Societies then (in the University, not the Hall), and we used to wrangle a good deal. This humble pen nearly broke up one Society, I forget which, by an Essay on the Character of Sir William Wallace. A book called 'The Greatest of the Plantagenets' furnished the facts (or fancies), and the Knight of Ellerslie was painted in the darkest colors. I only remember the remark—'And this is Scotland's chosen hero! Why, gentlemen, Nero was, comparatively, a Christian Martyr!' There was a royal, nay a Parliamentary, row after this, for 'The Butcher of Ellerslie' appears to have been rather a favorite with the members of the Society. I bear him no malice: perhaps he was a worthy gentleman. This remarkable effusion was read by Mr. Cox—he will excuse my mention of his name—and though not the author, he was a good deal reviled because 'he read it as if he seemed to like it.' After this performance I conceived that my personal safety and dignity would be best consulted by withdrawing from the somewhat stormy debates of the Society.

Such were the studies and diversions of St. Leonards Hall. I seriously believe that a more harmlessly indolent set of boys never broke windows on wet days in the long passage (probably that has ceased to exist), nor putted with a cleek in the club-maker's shop at a ball set on the neck of a bottle; nor bathed, in February, and dressed by a fire lit in the cave; nor set booby-traps for each other; nor went on runs across country, and fell into brooks, and finally ran hundred-yard spurts up the bed of the same.

If we did little good, we did still less harm, and perhaps we took in, unconsciously, a good store of happiness from the ruined towers, the long rollers always breaking on the limitless sands, the ivy mantling the ruined walls of St. Leonard's Chapel, the rose light in the wintry sky, all the memories that haunt the ancient city and the windy shores. We made other memories, too, which we leave there, which we leave unspoken; the world is full of these, every man has his own place that is haunted by the vision of soft faces, the sound of silent speech. On St. Andrews sands, too, 'the sea moans round with many voices.'

Current Criticism

AN ACTOR WHO PLEASES EVERYONE.—The visits of Mr. Joseph Jefferson, the most accomplished light comedian of this time, are much too rare. It would be a public benefit if he could be induced to establish himself permanently in this city, in order that the rising generation of theatre-goers might have an opportunity of learning what theatrical art really is, and of realizing the terrible shallowness, dreariness, and vulgarity of most of the performances which are offered in the place of it. His acting furnishes a most satisfactory example of what may be expected from the stage in its best estate. It is the finished result of fine natural aptitude developed by long years of conscientious study and arduous practice. It abounds in intellect, in vitality, in grace, in humor, and in pathos, and is so natural without that the keenest observer fails to discern the device by which the illusion is effected. Like the masterpieces in other kinds of art, it reveals new beauties to those who examine it most closely, and excites the greatest admiration in those who are the most familiar with it. The freshness of genius is perennial, and whenever Mr. Jefferson graces the stage the veterans of the play-going world find as much delight in his exquisite creations as does the veriest tyro. Thus it comes to pass that in his audiences there are almost always as many gray heads as there are youthful faces, and if the youngsters applaud the loudest, the elders probably enjoy the deepest satisfaction.—*The Evening Post.*

MISS PHELPS'S 'THE GATES BETWEEN.'—Imaginative as Miss Phelps's work undoubtedly is, her fancy only serves to adorn a broad, deep purpose, and her whole creed of life is hidden in the spiritual conversion of Esmerald Thorne. But, apart from any further motive, the situation allows of a fine psychological study in tracing the results of such a change of existence, were it possible, on the human character. There is nothing forced in the dénouement; the reader is made to feel that it is the natural logical result of certain given conditions. Our sense of reality in the book is increased by the fact that Dr. Thorne is a very masculine type of humanity; he is pre-eminently a man's man, gifted with very man-like faults and feelings, and far removed from the effeminate versions of mankind which lady novelists are apt to serve up in place of the genuine article. Helen, on the contrary, in her somewhat chill goodness, is curiously unsympathetic and lifeless, and might have been drawn by some one who enjoyed but a distant acquaintance with womankind. The book cannot fail to be widely read both in England and America, and it is one that cannot be laid

down without having awakened deep and serious thoughts in the mind of the reader.—*The Pall Mall Gazette.*

MRS. CRAIK AND DINAH MORRIS.—There never was a more charming hostess than Mrs. Craik in her own home. She was tall and stately in carriage, with a winning smile and a frank and quiet manner which gave one the best kind of welcome; and her silver gray hair crowned the comfortable age of a woman who had used her years, one could see and feel, always to the best purposes. Somehow it always seemed to me as though here was the Dinah of 'Adam Bede,' who had gone on living and developing after the novel stopped. When once I said this to her, she told me that one or two others had said the same of her, and that indeed she had come from a part of the country not far from Dinah Morris's home, where Dinah was a usual name. She was born in Staffordshire, at Stoke-on-Trent, in 1826, the daughter of a clergyman, who died when she was quite young, and was soon after followed by his widow. At her death the small annuity on which the family had depended ceased, and the young girl, Dinah Maria Mulock, was left to take care of two brothers, whom she educated with the earnings from her pen. These are details which I never heard from her, but give on the authority of printed statements, though what I have heard her say as to her early life is in line with them. She had a strong sense of being born a gentlewoman, and felt, as I remember she said once, that no matter what reverses or what adversity might come to her, that feeling would always give her stay and standard. It was this spirit of her own life which she afterward wrote into 'John Halifax, Gentleman.'—*R. R. Bowker, in Harper's Bazar.*

'REALISM' AND 'ROMANCE.'—Why should persons of this taste or that give themselves airs, as if they only were the elect? I can even imagine that a person of genius might write a novel 'all about religion' or all about agnosticism, which might be well worth reading. I don't expect to live to see that romance, but it may come, for the novel is a perfect Proteus and can assume all shapes and please in all. The lesson, then, is that it 'takes every sort to make a world,' that all sorts have their chance and that none should assert an exclusive right to existence. Do not let us try to write as if we were writing for Homo Calvus, the bald-headed student of the future. Do not let us despise the day of small things and of small people; the microscopic examination of the hearts of young girls and beery provincial journalists. These, too, are human, and not alien from us, nor unworthy of our interest. The dubitations of a Bostonian spinster may be made as interesting, by one genius, as a fight between a crocodile and a catawampus by another genius. One may be as much excited in trying to discover whom a married American lady is really in love with, as by the search for the Fire of Immortality in the heart of Africa. But if there is to be no *modus vivendi*, if the battle between the crocodile of Realism and the catawampus of Romance is to be fought out to the bitter end—why, in that Ragnarok, I am on the side of the catawampus.—*Andrew Lang, in The Contemporary.*

LITERATURE FOR WORKING-GIRLS.—The announcement that Mme. Boucicaut, the chief proprietor of the Paris Bon Marché, has left \$3,000,000 to be divided among all employees who had been in her service over ten years, besides numerous other charitable bequests, will surprise no one familiar with the history of this remarkable enterprise. M. Boucicaut made the welfare of his 3,000 employees his constant care, and his wife continued that policy after his death. Classes in music, literature and the languages are provided for them during their leisure hours, and English and American visitors have the pleasure of being shown about by a clerk speaking excellent English who has never been off of French soil. Employees, when sick, are attended by the physician of the establishment. M. Boucicaut even leased a forest not far from Paris where the men might hunt during their vacations. Every employee receives a share of the profits, the co-operative principle being carried so far that the great store is governed by a board made up of those who have worked their way, by long service and ability, up to the highest positions. One of the features of this unique establishment, and not the least interesting, is that all the persons employed there, from the porters to the partners, are fed within its walls, and that they all get precisely the same fare. There is probably no business house in the world where the paternal principle is carried out so thoroughly, and this is evidenced in one most important direction, the care with which the young girls are shielded against all demoralizing influences.—*The New York Tribune.*

T. Y. CROWELL & Co. announce an authorized translation, by Mr. N. H. Dole, of 'Maximina,' a new novel by Armando Palacio Valdés, whose 'Marta y Maria' ('The Marquis of Peñalta') was received with much favor.

Notes

MR. NOAH BROOKS, editor of the Newark *Daily Advertiser*, has written a Life of Lincoln for boys, which will make its appearance shortly from the press of Messrs. G. P. Putnam's Sons. By special arrangement with that firm, the Newark *Sunday Call* printed this week the second chapter of the book, narrating the removal of the Lincolns to Indiana, the death of Lincoln's mother, and the boy's purchase of his first book—a Life of Washington, for which he 'pulled fodder' for three days. The literary tone of the *Call* has been much improved, by the way, under the editorship of Mr. William T. Hunt.

—Mr. Frederick F. Thompson, of this city, has subscribed \$25,000 to the fund for a Mark Hopkins Memorial Building at Williams College.

—A letter from Bradford, England, to one of the London newspapers says that a number of firms in that city which have large dealings with German and other Continental houses, have received formal notice that after a certain date Volapük will be used by those houses for international correspondence.

—A feature in Mr. Sidney Woollett's programme for the coming season at the Madison Square Theatre will be the Arthurian legends, 'Elaine,' the 'Passing of Arthur,' and others.

—The recent discussion between M. Coquelin and Mr. Irving seems to have inspired the series of articles on 'The Anatomy of Acting' which Mr. William Archer will begin in the January *Longman's*. It is based on the answers, to a histrionic catechism sent to the leading actors and actresses of Great Britain and the United States—among others, Miss Mary Anderson, Mrs. Bancroft, Mrs. Kendal, Mr. Beerbohm Tree, Miss Genevieve Ward and Mr. Wilson Barrett.

—Danish readers may now enjoy the writings of Edward Eggleston, Fenimore Cooper, Miss Alcott, P. T. Barnum, Henry James, Lew Wallace and D. L. Moody.

—Walter Besant's 'Eulogy of Richard Jefferies' is announced for early publication in England.

—Mr. Fisher Unwin, the London publisher, has ordered 1000 copies of Rev. Dr. Robinson's 'Pharaohs of the Bondage and the Exodus,' of which The Century Co. are about to issue a fifth edition.

—Baker & Taylor Co. announce the one-hundredth thousand of Dr. Josiah Strong's 'Our Country.'

—A complete edition of the writings of the late Mikhail Katkoff has begun to appear in Russia. The work of preparing it has been entrusted, apparently, to incompetent hands, for the first two volumes (covering only a very small period of the famous editor's career, and that period not the beginning) are unnecessarily padded out to 1500 pages, issued without any preface.

—James Pott & Co. are selling the fifth edition of the English compilation 'Books which have Influenced Me.' The volume is as popular here as in England.

—Miss Margaret Velej, the novelist, whose best-known work was entitled 'For Percival,' died on December 7. Her last work was 'A Garden of Memories.'

—Mr. James D. Hurd, late of the firm of Houghton, Mifflin & Co., the well-known publishers, died of pneumonia in Newtonville, Mass., on Tuesday. He was prepared for Trinity College, where he was graduated when a little more than 21 years of age. Entering the establishment of Houghton, Mifflin & Co., in a few years he was taken into partnership. Mr. Hurd leaves a widow and one son.

—We clip the following from *The Pall Mall Gazette*:

A magnificent stained glass window in memory of Milton will shortly be placed in St. Margaret's, Westminster. It is the gift of Mr. G. W. Childs, of Philadelphia, who presented the drinking fountain to Stratford-on-Avon, and the beautiful window in honor of Herbert and Cowper to Westminster Abbey. At the request of the rector of St. Margaret's an inscription has been written for the Milton window by the American poet, Mr. J. Greenleaf Whittier, who has sent the following lines:—

The New World honors him whose lofty plea
For England's freedom made her own more sure,
Whose song, immortal as its theme, shall be
Their common frehold while both worlds endure.

The Raleigh window, presented to St. Margaret's by American citizens, is enriched by an inscription from the pen of Mr. J. R. Lowell; and the Caxton window, presented by the printers of London, has an inscription written for it by Lord Tennyson. Caxton and Raleigh lie buried in the church, and the wife and infant child of Milton, whose names are recorded in the marriage register.

The Free Parliament.

[Communications must be accompanied with the name and address of the correspondent, not necessarily for publication. Correspondents answering or referring to any question are requested to give the number of the question for convenience of reference.]

QUESTIONS.

No. 1310.—Where, and at what price, are any books on 'The universal language,' Volapük, obtainable?
CLEVELAND, O. J. C. T.

[Two have appeared almost simultaneously—one published by C. N. Caspar, of Milwaukee; the other by The Office Co., New York. The price of the latter, which is written by Mr. Charles E. Sprague, American representative of the Volapük Academy, is \$1.]

No. 1311.—May I tax the Free Parliament for information as to the authorship of a poem called 'Respite Finem,' the first stanza of which begins with the following lines?

'Thou liest, Hope,' 'tis said, when unfulfilled
Thy promises on life's worn footpaths rest;
When roofless stands the temple thou didst build;—
But what say they who know and love thee best?

WASHINGTON, D. C.

L. J. K. C.

No. 1312.—In the list of 'Largest Cities in the World,' recently printed in *THE CRITIC* from *The Pall Mall Gazette*, appear certain unfamiliar names. I travelled through Japan some years ago, and certainly never heard of the two great cities, Aitchi, with a population of 1,330,000, and Sartama with 960,000. Can you tell me where they are situated?

DANSVILLE.

A. L.

[Aichi and Saitama are not cities, but prefectures of Japan, having in each of them many towns. The chief city of Aichi is Nagoya, ranking fourth or fifth, as to population, among cities in Japan. It is famous for its 'blue china,' and 'lives up to it' by having the finest castle and highest towers in the Empire. Population about 400,000. Saitama ken, or prefecture, is near the capital Tōkiō, and its chief town has a population of 2,000. The largest city in the Empire, Tōkiō, has less than a million people, though with the villages adjacent it counted 1,042,000 in 1879.]

No. 1313.—Who is, or was, the 'Sir' Samuel Pepys to whom Mr. Fawcett refers in his 'Browning Craze' paper in the January *Lippincott's*?
PHILADELPHIA, PA. J. B. S.

[History does not inform us. What chiefly struck us in the article was the writer's barbarous English, as in the statement that Browning 'is no longer an artist,' though he 'may once have closely approximated to such a distinction.' This is bad logic, bad (poetic) taste and bad writing all at once. But the whole performance is as crazy as the title would indicate.]

No. 1314.—There is somewhere related an incident concerning the clock of St. Paul's, London—that it once struck thirteen or more, and that this fact was used as evidence in a criminal trial. What is the story, or where can it be found?

JACKSONVILLE, ILL.

J. H. W.

No. 1315.—Where can I obtain accurate and tolerably full information concerning the poet Swinburne?

NEW YORK.

E. B.

[See Cassell & Co.'s 'Celebrities of the Nineteenth Century.']

ANSWERS.

No. 1302.—'Call me Pet Names' is by the late Mrs. Frances Sargent Osgood.

WARNER, N. H.

M. B. H.

No. 1307.—The lines inquired for—'Rouse to Some Noble Work,' by Carlos Willcox, 1794-1827—were printed in full in *THE CRITIC* of July 24, 1886.

Publications Received.

RECIPT of new publications is acknowledged in this column. Further notice of any work will depend upon its interest and importance. Where no address is given the publication is issued in New York.

Clark, J. I. C. Robert Emmet.....G. P. Putnam's Sons,
Farjeon, B. L. Miser Farebrother. 50c.....Harper & Bros.
Howley, M. F. Ecclesiastical History of Newfoundland...Boston: Doyle & Whittle.
Murray, D. C., and Herman, H. One Traveller Returns. 50c.
Nicholas, G. A. The Biddy Club. \$1.25.....Chicago: A. C. McClurg & Co.
Richardson, D. N. A Girdle Around the Earth. \$2.....Chicago: A. C. McClurg & Co.
Washburne, D. C. Songs from the Seasons.....St. Johnsbury, Vt.: C. T. Walter.

The Critic

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The following is a list of the engravers who have contributed to the work:

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II. "Harper's Young People" for 1887. Vol. VIII.

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It is not easy to say whether Mr. Zogbaum excels with pen or pencil, so evenly balanced are his accomplishments.—*N. Y. Journal of Commerce*.

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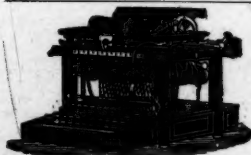
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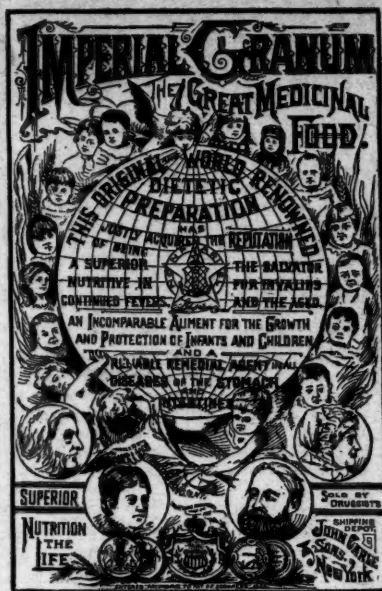


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